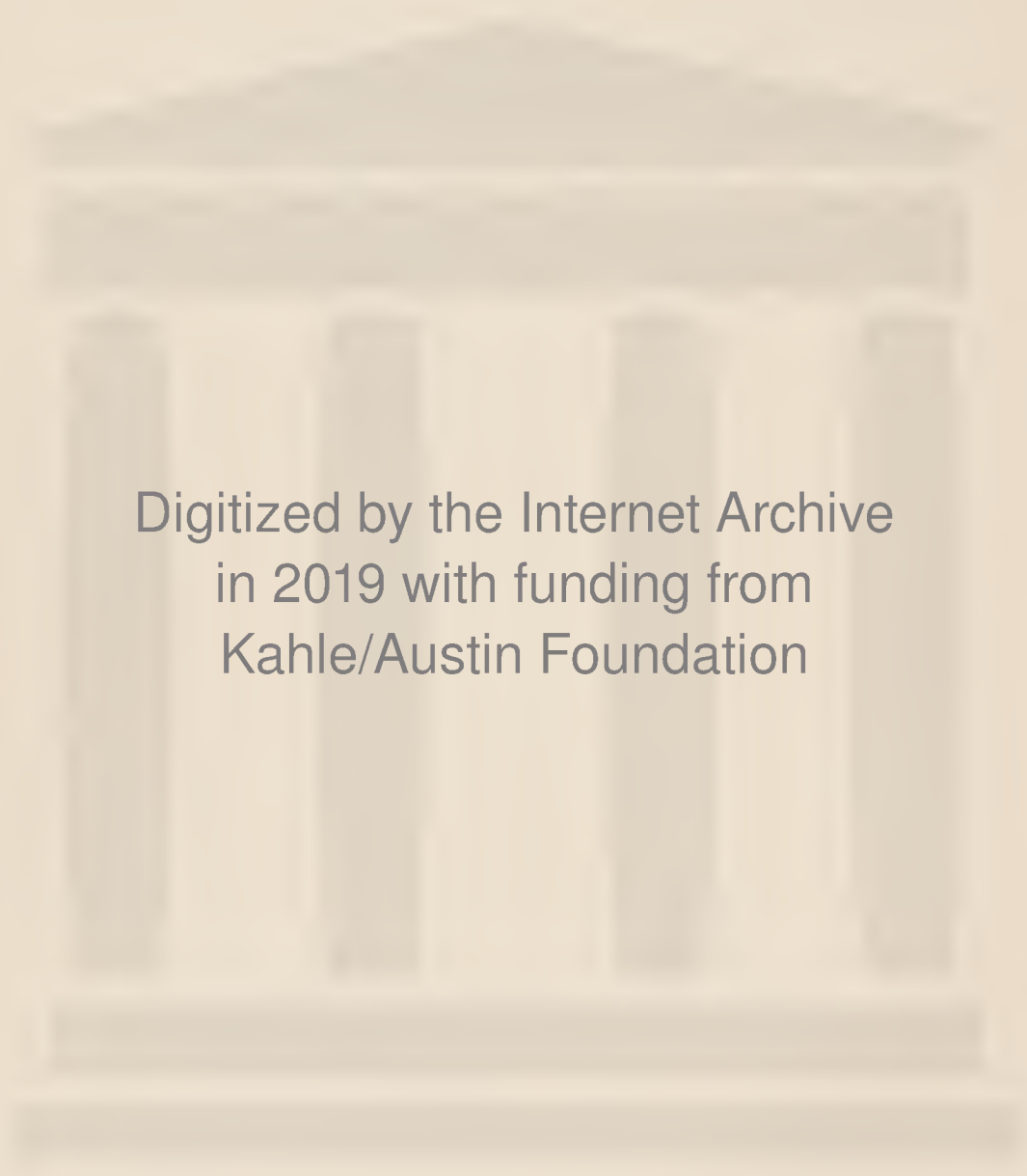


SACRED TUNES
FOR THE
CONSECRATION OF LIFE

PAUL CARUS



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SACRED TUNES

FOR THE CONSECRATION OF LIFE

HYMNS OF THE RELIGION OF SCIENCE

BY

PAUL CARUS

"BEHOLD, THE FORMER THINGS ARE COME TO PASS, AND NEW THINGS
DO I DECLARE: BEFORE THEY SPRING FORTH I TELL YOU OF THEM.

"SING UNTO THE LORD A NEW SONG."

—*Isaiah, XLII. 9-10.*

CHICAGO
THE OPEN COURT PUBLISHING COMPANY

(LONDON: KEGAN PAUL, TRENCH, TRUEBNER & CO.)

1899

WORKS BY THE SAME AUTHOR.

- THE RELIGION OF SCIENCE. Pages, vi, 103. 50 cents.
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THE OPEN COURT PUBLISHING CO.

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PREFACE.

THESE HYMNS of the Religion of Science exhibit a deliberate conservatism by the side of a sweeping radicalism. They represent the old religious spirit, i. e., man's aspiration after the truth, in its latest phase, as modified and modernised under the influence of the scientific methods of our age. This is not new wine in old bottles, but old wine in new bottles; it is a preservation of the old religious ideals in a new form; it is an adaptation of the most sacred endeavors of the past to the conditions of the present with its changed environment. The bottles of a literal dogmatism have become unserviceable, and lest the old wine be lost, we pour the hallowed yearnings for truth, for purity and righteousness, for divinity and immortality into the form of new hymns which are a poetical expression of the doctrines of the Religion of Science as set forth in the various publications of the Open Court Publishing Company.

A few words may be added for those to whom the idea that science possesses a religious significance is still new, or even strange.

Science and Religion are different, they form an antithesis, and are frequently supposed to exclude each other. But the antithesis of Religion and Science is a contrast, not a contradiction. Science and Religion do not exclude each other; they are complementary.

By Science we do not mean merely the dry formulas of the scientist; and by Religion we understand something better than a system of rituals and the belief in a code of dogmas.

Science is the methodical search for truth, implying the results attained; and the results of science are not a matter of opinion, but the expression of objective truth. Religion is love of truth and living the truth. Truth is the common ground of both Religion and Science, and truth that flashes through man's mind is the presence of God.

Science is the systematisation of experience in its various fields, and Religion the attitude we take in life according to our comprehension of the world in its moral significance.

Science is thought, but religion is sentiment. Science affords insight; insight regulates sentiment; and sentiment determines conduct. Science is knowledge and the acquisition of knowledge; but religion is conviction, i. e., honesty of knowledge and faithfulness in its practical application.

Genuine religion is solidary with genuine science, and a religion that scorns science is doomed. Science is the light on our path; Science is God's revelation; and Science alone, i. e., Truth tested by critique and verified by science, is the saviour from whom alone we can expect help and comfort. If God ever spoke to man, Science is the burning bush; if there is any divine revelation, it is the recognition of the eternal law that encompasses nature in loving embrace. There is a divinity in mathematics and there is a holiness in the multiplication table.

Religion and Science demand a combination into a higher synthesis, which appears first in the Science of Religion and then in the Religion of Science.

The Science of Religion investigates the nature of religion, its origin and its significance, while the Religion of Science is the conviction that the truth alone can stand criticism and that whatever can be proved to be positively untrue must be surren-

dered. The Religion of Science is a trust in truth, in its attainableness, its goodness, and its sanctity.

The Religion of Science takes the question of truth and untruth in doctrines of faith seriously. It shows its love of truth by testing the value of religious dogmas and traditions and by attempting to comprehend the significance of allegories and symbols.

The Religion of Science is not the enemy of theology, but its completion; for what is theology but religion treated scientifically; it is the science of the basis of religious faith. There is a common prejudice which would insist on retaining religion but on discarding theology. The sentiment of devotion is granted to be praiseworthy, but a close investigation which proposes to reduce the meaning of our religion to a scientific lucidity, is looked upon with suspicion. Nevertheless, what we need is not less science of religion, but more of it; not a surrender of theology, but a deeper comprehension of its problems, involving a more rigid application of scientific methods to this most important domain of life.

The Religion of Science has a tendency to overcome sectarianism, but would insist on not treating the differences of the sects lightly. Every sect believes itself to be in possession of the truth, and the question is simply, Which sect is truly catholic?

Many religious institutions claim to be catholic, and we grant that their claim is a wholesome ideal; but after all, there is nothing so truly catholic as science.

The Religion of Science is the ideal of catholicity which resides in the heart of every truly religious mind. Every one who seeks the truth, of whatever denomination he may be, is a devotee of the Religion of Science.

The Religion of Science does not request any one to sever his old allegiance, but merely comes to help the people to sift

the truth from error, to interpret the symbol, to explain the parable. It is the spirit of honesty in matters of faith, as expressed in the words, "Prove all things and hold fast the beautiful, the good, the true."¹ In this way it purifies our traditional belief and prepares the way to an unadulterated catholicity.

The refiner's furnace in which Religion is purified is science, and whatever can pass through its blast unscathed is sure to be pure gold of genuine truth.

Thus the Religion of Science becomes the pleroma of the problems of to-day: it comes to fulfil, not to destroy.

The world-conception of our industrial and social life, of international intercourse, and all serious movements on the lines of human progress, has even now to a great extent practically become the Religion of Science. The fact is not as yet definitely and openly acknowledged, but we may boldly claim that confidence in science has become a religious conviction with most of us. The faith in scientifically provable truth has slowly, very slowly, and by almost imperceptible degrees, but steadily and surely taken root in the hearts of men. To-day it is, in peace and in war, the most powerful factor of our civilisation.

Science is not a noisy thing; it is a still, small voice; but nothing equals its efficiency, nothing can suppress it, and no one can overcome it. Its authority is above all human authority; it is superhuman, it is divine.

History has witnessed the storms of religious fanaticism and the devout fire on the altar of pious ritualism, but God was neither in the storm nor in the fire: God reveals himself in the still, small voice.

THE AUTHOR.

¹ τὸ καλόν, as the apostle says.

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SACRED TUNES

HYMNS OF THE RELIGION OF SCIENCE

HIGHER.

There are still higher vistas
Which open to our eyes.
There's light beyond the mist, as
In symbols truth still lies.
Religion's consummation
Through truth is yet to be.
The truth will bring salvation,
The truth will make us free.

We reverence tradition,
And heed inspired men's
Prophetic intuition,
But seek high'r evidence.
There is but one foundation,
But one sure ground, forsooth :
It is the revelation
Of science and its truth !

Not darkly through a mirror,
We must see face to face ;
We must discard all error,
The world's deep meaning trace,
And scan life's secret features
Anxious the truth to learn.
For every law of nature's
Is a thought of the Etern.

Here is the rock of ages,
The universal norm,
Which stars and motes engages
Determining their form ;
Here the God of creation
In eternal law revealed.
This is the sole foundation,
That ne'er can break nor yield.

HIGHER.

S. S. WESLEY.

There are still high - er vis - tas Which o - pen to our eyes;

The first system of musical notation for the hymn 'Higher.' It consists of a treble and a bass staff joined by a brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are printed below the treble staff.

There's light be - yond the mist, as In sym - bols truth still lies.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue below the treble staff.

Re - lig - ion's con - sum - ma - tion Thro' truth is yet to be.

The third system of musical notation, continuing the melody and accompaniment. The lyrics continue below the treble staff.

The truth will bring sal - va - tion, The truth will make us free.

The fourth and final system of musical notation on this page, concluding the hymn. The lyrics conclude below the treble staff.

ETERNITY.

Eternity, thou wondrous word,
With hallowed awe my soul hast
 stirred.

Deep thought, and yet so simple.
Thou, the abiding and sublime,
Art never moved in change of time,
A rock for church and temple.

Filling
And stilling
All the yearning
Of souls, burning
For resplendent
Glories of the realms transcend-
ent.

Thou reason's norm inviolate,
Type universal, uncreate,
 Direction of all motion.
To thinkers thou art nature's law,
The prophet thou inspir'st with awe,
 Life's comprehensive ocean.

Mankind
There can find
In thy canons
All the tenons
Which join duty
To their lives in noble beauty.

Causation's dire necessity,
Dread of the blind, is yet the key
 To all life's doubts and queries.
Eternal truths when understood
Change curse to bliss, the bad to
 good,
And give new strength the weary.

Brighten,
Enlighten,
Cleanse from error,
Free from terror ;
Newly quicken
Those who are with darkness
stricken !

Eternity is not a place,
'Tis All-hood's omnipresent trace,
Identity in changes.
It shapes the reason of our minds
Where the etern expression finds
In thought's infinite ranges.
Beaming .
And streaming ;
Soul-life starting,
Sense-imparting,
Truth's true basis
Which all things in love em-
braces.

O use life's moments while they flee,
In aspect of eternity :
In acts abides the actor.
Eternity is immanent,
And life remains, such as 'tis spent,
For aye a living factor :
Sowing,
Seeds growing,
Never waning
But attaining
To resplendent
Glories of the realms transcend-
ent.

ETERNITY.

PHILIPP NIKOLAI.

1. E - ter - ni - ty, thou wondrous word, With hallow'd awe my soul hast stirr'd. Deep

thought and yet so sim - ple! Thou the a - bi - ding and sub-lime, Art

nev - er moved in change of time, A rock for church and tem - ple.

Fill - ing And still - ing All the yearn-ing Of souls, burn-ing

For re - splen - dent Glo - ries of the realms tran - scend - ent.

GODWARD.*

Nearer, my God, to thee,
 Nearer alway;
 E'en though thou other be
 Than prophets say;
 Other thou art, but higher,
 :|| Bidding our souls aspire,||:
 Godward alway.

Doubt comes from God, in sooth,
 Though conquering creeds;
 Doubt prompts our search for truth
 And higher leads.
 Who on doubt's path ne'er trod,
 :|| Ne'er saw the face of God:||:
 Doubt truthward speeds.

Science the burning bush
 Where God doth dwell!
 Truth and its onward rush
 Nothing can quell.
 God is the truth that guides,
 :|| Heaven where love abides:||:
 Sin's curse is Hell.

God the eternal cause
 Of truth and right;
 Oneness of cosmic laws,
 Reason's true light.
 God, though nowhere confined,
 :|| Yet in the human mind ||:
 Showeth His might.

God is man's truthward call,
 Noblest desire.
 He's in life cosmical,
 Love's holy fire.
 Thou who art All in All
 :|| God superpersonal,||:
 Lead Thou us higher.

* See note 1, p. 43.

GODWARD.

LOWELL MASON.*

1. Near - er, my God, to thee, Near - er al - way;

E'en though thou oth - er be Than proph - ets say;

Oth - er thou art, but higher, Bid - ding our souls as - pire,

Bid - ding our souls as - pire God - ward al - way.

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THE GOD OF IRON.*

The God who made the iron grow
 He wanteth men of iron,
 Who in all things their manhood
 show ;
 He scorneth slave and tyrant.
 He wanteth men of iron will,
 Men genuine and real,
 Whose glowing hearts yet throb and
 thrill
 With love of the ideal.

The God who made the iron grow
 Shaped nature's constitution,
 And iron laws did he bestow,
 The God of evolution.
 Making his creatures keenly vie,
 Compete, fight, and aspire,
 He loveth those who dare to die
 For aims that lead man higher.

The God who made the iron grow
 Enjoyeth strife, not quarrel.
 Brute force he ever layeth low,
 Yet deems the faint immoral !
 The Father who o'er nature reigns
 Eschews the sentimental.
 And mawkish sweetness he disdains:
 Stern in his love parental.

The God who made the iron grow
 He granteth no protection.
 He bids us struggle with our foe,
 His law, it is selection.
 He sifteth nations in a sieve,
 The strongest find their rival ;
 He chooseth from the things that
 live,
 Things worthy of survival.

Who's lacking iron, he's no man,
 Be he in rags or ermine,
 For each one 'tis but iron can
 His real worth determine.
 The God of love He careth naught
 For love with no strength in it.
 The crown he giveth those who've fought,
 The prize to those who win it.

*See note, p. 45.

THE GOD OF IRON.

A. METHFESSEL.

1. The God who made the i - ron grow, He want - eth men of i - ron, Who

in all things their manhood show. He scor - neth slave and ty - ran. He

want - eth men of i - ron will, Men gen - u - ine and re - al,

Whose glowing hearts yet throb and thrill With love of the i - de - al.

RESIST EVIL.

Resist not evil with evil.*

Evil a power is in this life ;
Justice oft sleeps, and vice succeeds ;
Corruption here and there is rife,
And rare are men of noble deeds.

He's needed who defends
The cause of Truth and Right ;
Arouse yourselves, my friends,
On you and me depends
The final outcome of the strife.

There's bad and good, there's right and wrong ;
Choose thou the cause that can endure.
The bad, the wrong, may prosper long,
At last, it fails ; its doom is sure.

Lies go a little way,
And may themselves commend ;
But transient is their sway,—
The Truth alone can stay ;
The Truth will conquer in the end.

Fearless stand up for truth and right ;
Temptations' chances leave alone.
Live so that conscience fears no light
That searching on thy life is thrown.

Keep thou the path that's straight ;
'Tis that which ne'er you'll rue.
Vengeance comes soon or late ;
When all their duty do,
Then the millennium comes true.

* See note, p. 45.

RESIST' EVIL.

Luther's Hymn.

E - vil a pow'r is in this life; Jus - tice oft sleeps and vice suc -

ceeds Cor - ruption here and there is rife, And rare are men of no - ble

deeds. He's need-ed who de-fends The cause of Truth and Right. A-rouse your-

selves my friends; On you and me de-pends The fi - nal out-come of the strife.

THE RELIGION OF SCIENCE.*

Upon religion's sacred page
The gathered beams of ages shine ;
And, as time hastens, every age
But makes its brightness more divine.
On mightier wing, in loftier flight,
From year to year will science soar ;
And, as it soars, religious light
Grows pure and purer evermore.

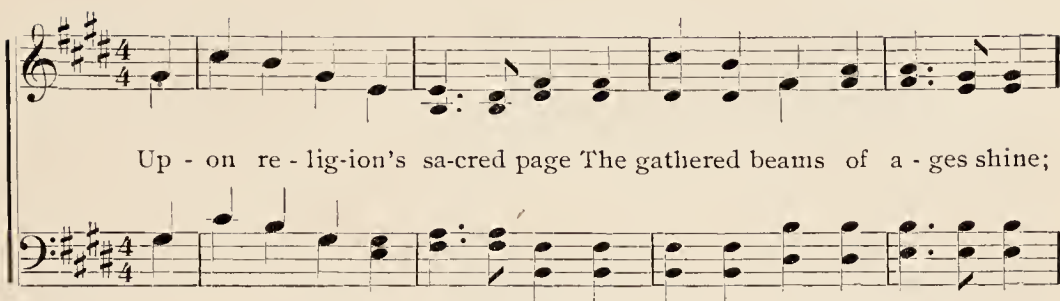
Religion springs from myths and creeds ;
In parables 'tis shown at first ;
But, in due season, will these seeds
Into the richest harvest burst.
Old narrowness must pass away ;
To purer heights we shall ascend.
Though superstition has its day,
The truth will conquer in the end.

More glorious still, as centuries roll,
New regions blest, new powers unfurled,
Expanding with the expanding soul,
Religion shall o'erflow the world.
Flow to restore, but not destroy,
As when the sun at break of day
Pours out his flood of light and joy,
And sweeps each lingering mist away.

*After Edgar Alfred Bowring's well-known missionary hymn. See Note, p. 46.

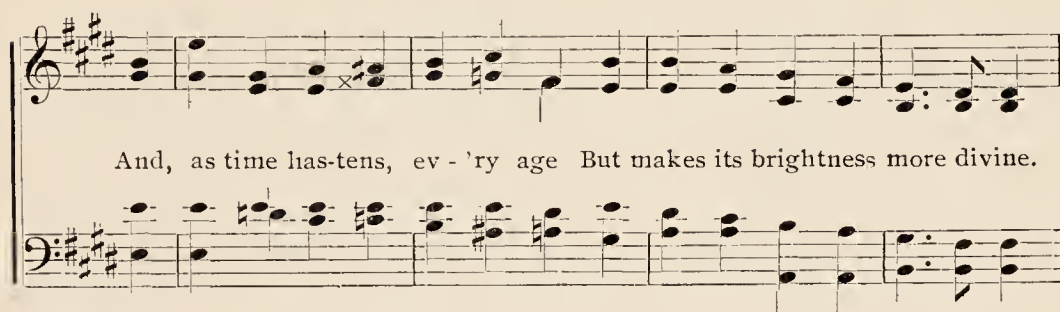
THE RELIGION OF SCIENCE.

W. C. FILBY.



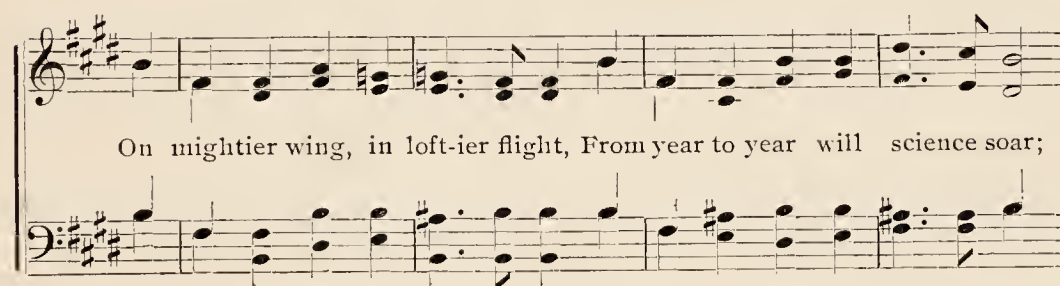
Up - on re - lig-ion's sa - cred page The gathered beams of a - ges shine;

The first system of musical notation for the song. It consists of a treble and a bass staff, both in 4/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.



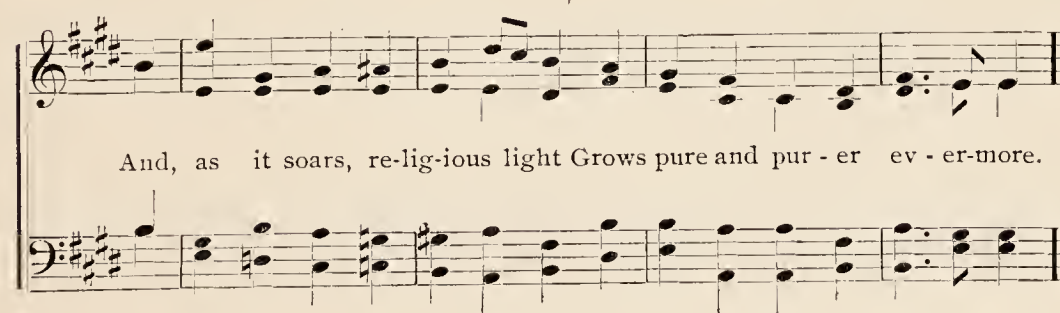
And, as time has - tens, ev - 'ry age But makes its brightness more divine.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics are written below the treble staff.



On mightier wing, in loft-ier flight, From year to year will science soar;

The third system of musical notation, continuing the melody and accompaniment. The lyrics are written below the treble staff.



And, as it soars, re - lig-i-ous light Grows pure and pur - er ev - er - more.

The fourth and final system of musical notation on this page, concluding the melody and accompaniment. The lyrics are written below the treble staff.

ALLHOOD.

Unity of Nature's laws,
Cosmic order, without flaws,
 In us all thy power stirs.
Norm etern of all design,
Radiant art thou and divine,
 O Glory of the Universe!

Thou in changes stay'st at rest,
E'en affliction thou hast blessed,
 Thou life's light, guide, father,
 nurse!
All-apparent, yet concealed,
Thou in conscience art revealed,
 O Glory of the Universe!

Prototype of truth and right,
Union where all things unite,
 Principle of Love unfurled.
Thou condition'st rational thought,
Standard of the moral ought,
 O Spirit-motion of the world!

Allhood, thy divinity,
Manifest thyself in me,
 Cleanse from all that is perverse;
Thrill with thoughts true, pure, and
 good,
Spread love, good will, brotherhood,
 O Glory of the Universe!

ALLHOOD.

Tune of the Twelfth Century.

Vivace.

U - ni - ty of na - ture's laws, Cos - mic or - der

The first system of music is written for a treble and bass staff in C major, 4/4 time. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics are 'U - ni - ty of na - ture's laws, Cos - mic or - der'.

with - out flaws, In us all thy pow - er

The second system continues the melody and accompaniment. The treble staff has a quarter rest followed by eighth notes. The lyrics are 'with - out flaws, In us all thy pow - er'.

stirs; Norm e - tern of all de - sign! Ra - diant art thou,

The third system continues the melody and accompaniment. The treble staff has a quarter rest followed by eighth notes. The lyrics are 'stirs; Norm e - tern of all de - sign! Ra - diant art thou,'.

and di - vine, O glo - ry of the U - - ni - verse.

The fourth system concludes the piece. The treble staff has a quarter rest followed by eighth notes. The lyrics are 'and di - vine, O glo - ry of the U - - ni - verse.'.

LOVE UNIVERSAL.

Where find all our yearnings contentment and peace?
How shall we from worry and care have release?
Not surely by seeking the objects of self,
By yielding to passions, or scrambling for pelf.

No, no! No, no!

We can acquire
No peace by indulging in selfish desire.

How sorry the people who loveless remain,
They live for their pleasures and toil for their gain;
While genuine happiness only proceeds
From love such as showeth its power in deeds.

Yea, yea! Yea, yea!

Love peace portends:
A life is in vain which in selfishness ends.

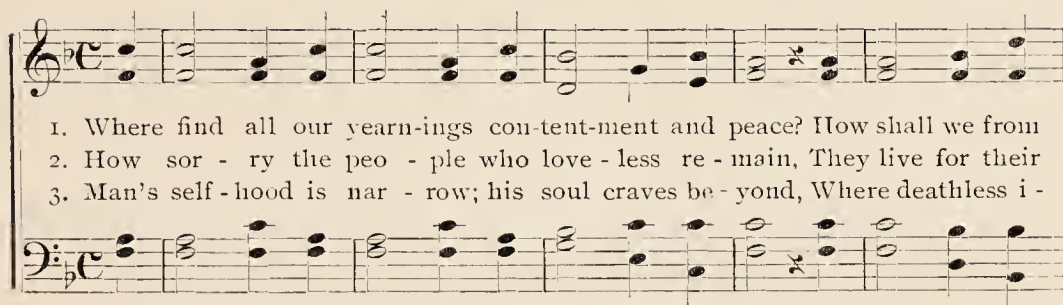
Man's selfhood is narrow; his soul craves beyond,
Where deathless ideals to love's call respond,
And hearts which with love universal are thrilled,
With peace and with infinite bliss will be filled.

Yea, yea! Yea, yea!

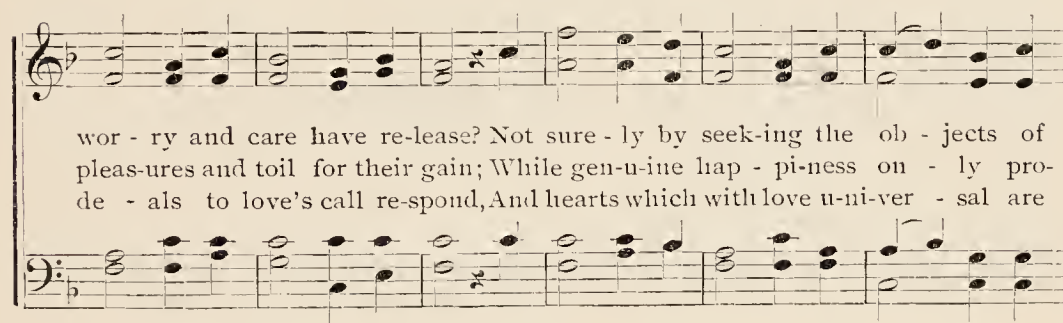
Love conquereth
The evils of life and the terrors of death.

LOVE UNIVERSAL.

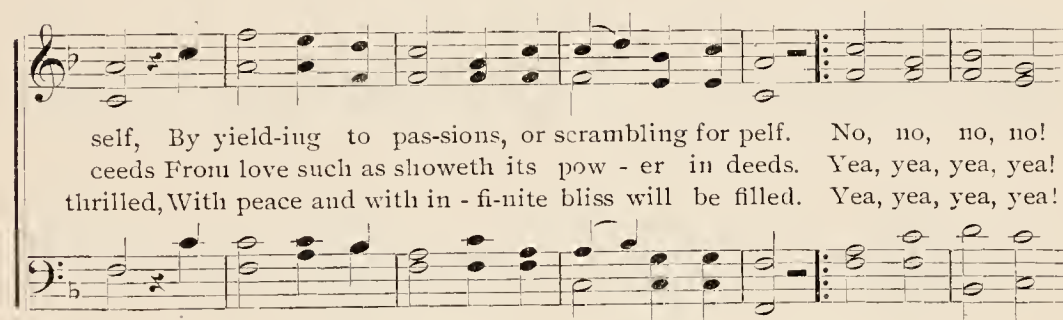
After an Old English Folk Song.



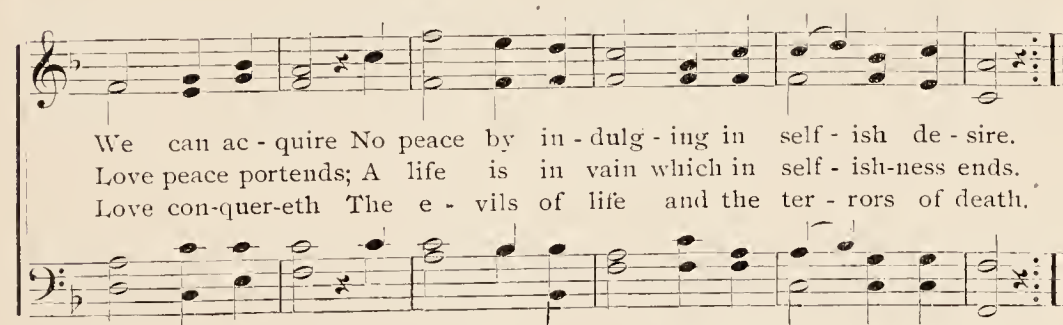
1. Where find all our yearn-ings con-tent-ment and peace? How shall we from
 2. How sor - ry the peo - ple who love - less re - main, They live for their
 3. Man's self - hood is nar - row; his soul craves be - yond, Where deathless i -



wor - ry and care have re-lease? Not sure - ly by seek-ing the ob - jects of
 pleas-ures and toil for their gain; While gen-u-ine hap - pi-ness on - ly pro-
 de - als to love's call re-spond, And hearts which with love u-ni-ver - sal are



self, By yield-ing to pas-sions, or scrambling for pelf. No, no, no, no!
 ceeds From love such as showeth its pow - er in deeds. Yea, yea, yea, yea!
 thrilled, With peace and with in - fi-nite bliss will be filled. Yea, yea, yea, yea!



We can ac - quire No peace by in - dulg - ing in self - ish de - sire.
 Love peace portends; A life is in vain which in self - ish-ness ends.
 Love con-quer-eth The e - vils of life and the ter - rors of death.

TRUTH OUR HOME.

Truth the moulder,
The upholder
Of the soul, and its enfolder !
Soul is Truth's sublime reflexion
Through eternal laws' detection,
Yea, the truth is man's true home !

Truthward yearning,
Homeward turning !
This the lesson we are learning.
Life is, e'en when we are thriving,
Constant rush and restless striving,
But the soul finds peace in truth.

When the mortal
In Death's portal
Is surrendered by life's cartel,
Souls remain as deeds have made
 them,
Talents count as we displayed them,
Past lives are immortalised.

Liberation,
Consummation,
And our soul's transfiguration
Is life's end. Death life has hal-
lowed,
Transient things by graves are swal-
lowed,
But for aye stays the etern.

TRUTH OUR HOME.

K. VOIGTLÄNDER.

Andantino.

Truth the mould-er, The up-hold-er Of the soul, and its en-

fold-er! Soul is Truth's sub-lime re-flex-ion Through e-

ter-nal laws' de-tec-tion, Yea, the truth is man's true home!

THE GOAL.

Life's solace lies in those aspirations
Which will remain still when we are gone.
Immortal he through time's transformations
Whose soul with truth eternal groweth one.
He hath attained to life's very centre,
And lives in realms where never death can enter.

My heart expands with holy emotion
To be an agent of Truth's great laws.
As rivers sink their floods in the ocean,
So I'll be one with life's sublimest cause.
Truth is the portal through which we enter
To reach the goal in which all hopes must centre.

THE GOAL.

DEMETRIUS BORTNIANSKY.

1. Life's sol - ace lies in those as - pi - ra - tions Which will con -
 2. My heart ex-pands with ho - ly e - mo - tion To be an

tin - ue when we are gone. Im - mor - tal he, through
 a - gent of truth's great laws. As riv - ers sink their

time's trans-for - ma - tions, Whose soul with truth e - ter - nal groweth
 flood in the o - cean, So I'll be one with life's sub - limest

one. He hath at - tained to life's ver - y cen - tre,
 cause. Truth is the por - tal through which we en - ter

And lives in realms where nev - er death can en - ter.
 To reach the goal in which all hopes must cen - tre.

NIRVÂNA.*

Sweet Nirvâna,
Highest Jhâna !
Rapture sweeter than all pleasures,
Thou the measure of all measures,
Thou the treasure of all treasures,
O, immortal Buddhahood !

Sweet Nirvâna,
Highest Jhâna !
Balm that all our ailments curest,
Joy intense, sublime, and purest,
Thou alone for aye endurest,
O, immortal Buddhahood !

Sweet Nirvâna,
Highest Jhâna !
State where thoughts are truest,
 purest ;
Where our wisdom is maturest,
And our heart in love securest,
O, immortal Buddhahood !

Sweet Nirvâna,
Highest Jhâna !
Of all jewels thou the rarest,
To whomever thou repairest,
Him thou fill'st with radiance fairest,
O, immortal Buddhahood !

Sweet Nirvâna,
Highest Jhâna !
Overcome all selfish clinging,
Let love's harmonies be ringing,
While all join the chorus, singing :
O, immortal Buddhahood !

* See note, p. 46.

NIRVÂNA.

K. VOIGTLÄNDER.

Andantino.

Sweet Nir - vâ - na. High - est Jhâna! Rap - ture sweet-er than all

pleasures, Thou the meas - ure of all meas - ures, Thou the

treas - ure of all treas - ures; O im - mor-tal Buddh - a - hood!

BRIDAL CHORUS.

Hail to the groom,
Hail to the bride,
Hail to their union
Which love has sanctified.

Ages to come,
Nascent in growth,
Bless you and witness
Your pledges of troth.

Love that is pure is
Stronger than Death;
Pure be your purpose,
Pure be your faith.
Faithful affianced,
Link your alliance;

Bright hopes will guide you,
Fortune betide you.
Join then your hands,
United for life,
Bravely meet fate
As husband and wife.

Hail to the groom,
Hail to the bride,
Hail to their union
Which love has sanctified.

Ages to come,
Nascent in growth,
Bless you and witness
Your pledges of troth.

BRIDAL CHORUS.

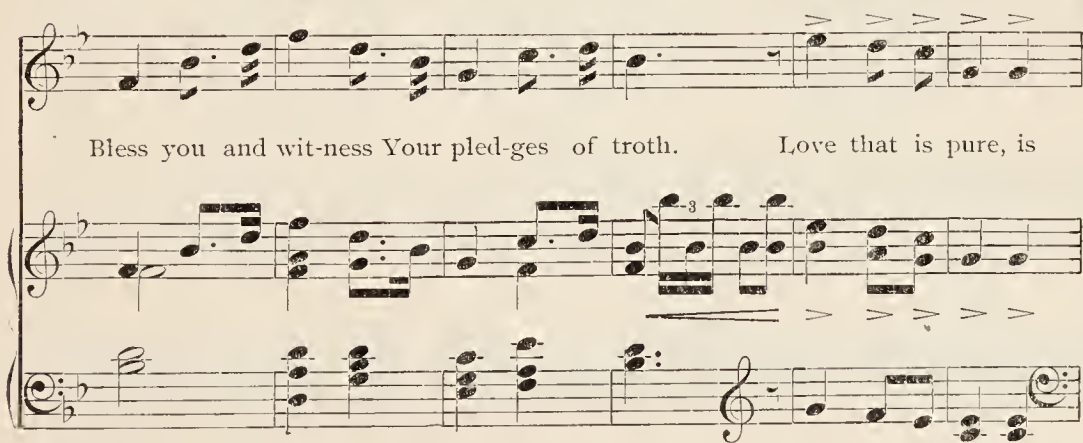
RICHARD WAGNER in "Lohengrin."



Hail to the groom, Hail to the bride, Hail to their u-nion Which

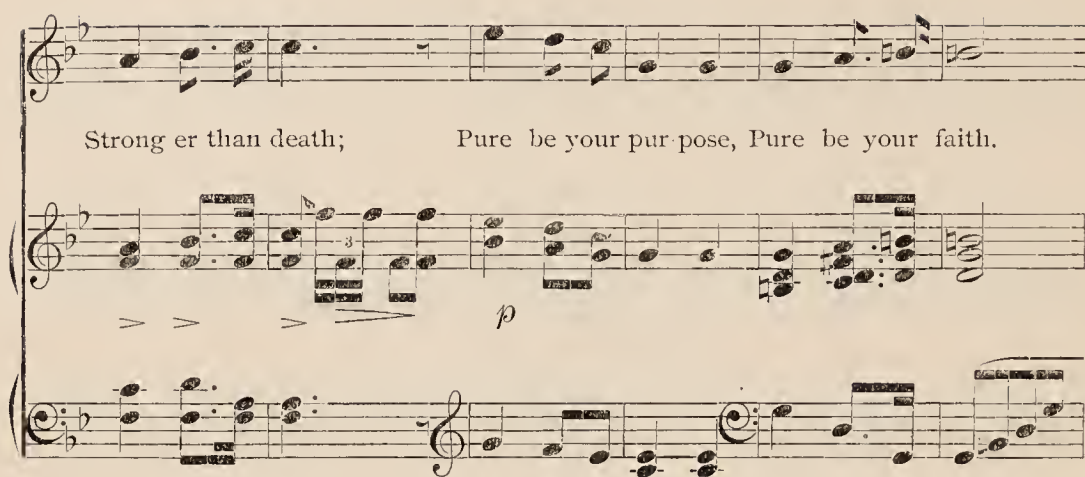


love has sanc-ti-fied. A-ges to come, Nas-cent in growth,



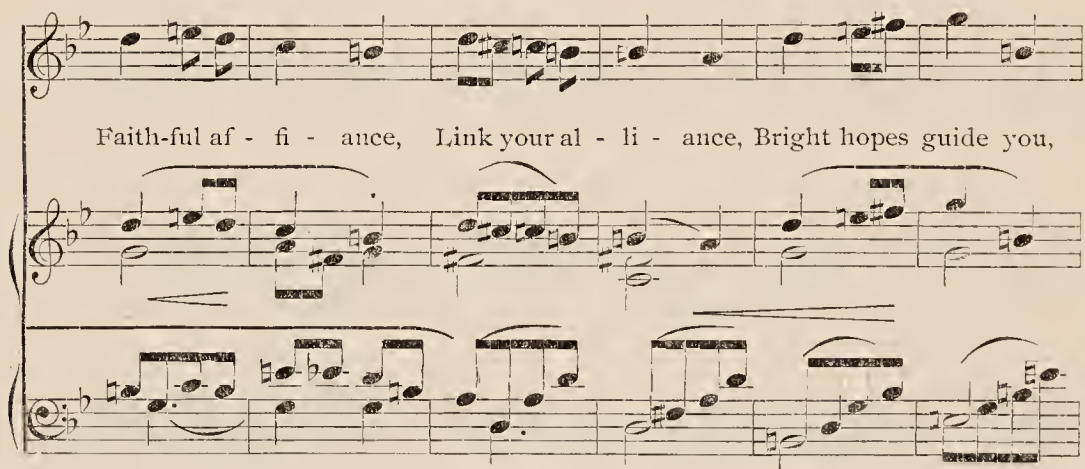
Bless you and wit-ness Your pled-ges of troth. Love that is pure, is

BRIDAL CHORUS. (CONTINUED.)

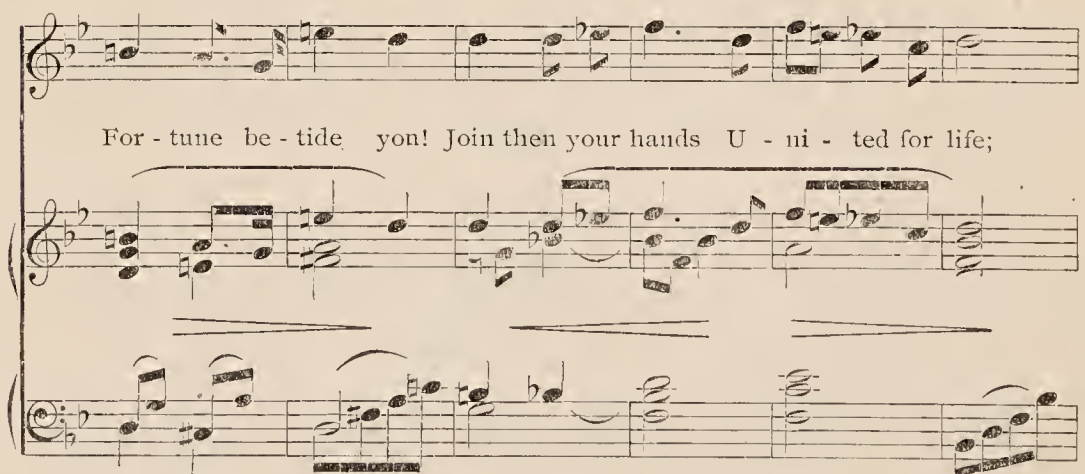


Strong er than death; Pure be your pur- pose, Pure be your faith.

p



Faith-ful af - fi - ance, Link your al - li - ance, Bright hopes guide you,



For - tune be - tide you! Join then your hands U - ni - ted for life;

BRIDAL CHORUS. (CONCLUDED.)

Brave - ly meet fate as hus - - band and wife. Hail to the groom!

Dim. p

Hail to the bride! Hail to their un-ion Which love has sanc-ti - fied! A-ges to come,

mf

Nas cent in growth, Bless you and wit-ness Your pled - ges of troth.

Cres. f Dim. p

AT THE GRAVE.*

How transient are things mortal !
How restless is man's life !
But Peace stands at the portal
Of Death, and ends all strife.

Life finds its consummation ;
Days end in evening gloom ;
But souls, with life's cessation,
Sink not into the tomb.

The body falls to ashes,
But spirit will not die ;
In sacred memory-flashes
The soul can death defy.

Life is a constant parting—
One more the stream has crossed ;
But think ye who stand smarting
Of that which ne'er is lost.

The past can't be recovered,
And yet it is not gone :
Love's ties can not be severed,
Love's blessings will live on.

Our hearts for love are yearning ;
'Tis love that life controls.
Dust is to dust returning,
But soul remains with souls.

All rivers flowing, flowing,
Must reach the distant main ;
The seeds which we are sowing
Will ripen into grain.

* See note, p. 46.

AT THE GRAVE.

KARL FRIEDRICH ZELTER.

How tran - sient are things mor - - tal, How

The first system of the musical score for 'At the Grave'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 6/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

rest - less is man's life. But Peace stands at the

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4, then a half note G4. The piano accompaniment continues with chords and single notes, maintaining the 6/4 time signature.

por - tal of Death, and ends all strife.

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment continues with chords and single notes. The system concludes with a double bar line and a fermata over the final note.

IMMORTALITY.*

The end of life is sure,
But do not sigh :
For deeds true, good, and pure
Forevermore endure,
They do not die.
When bodies fall to dust
Our brains and hands shall rest,
Our life's work yet will live,
We need not grieve.

Those do not live in vain
Who leave behind
A memory without stain
Or the least humble gain
Unto mankind.
Make but one further step,
Endeavor to build up
Future humanity,
And blessed are ye.

Life's every throb and thrill
Of ages past
Remains for good and ill
A living presence still
That aye will last.
Our fathers are not dead,
Their thoughts pulse in our head,
Their sentiments warm our heart,
Their soul's ne'er part.

A struggle is our life,
But death brings peace.
Our labors in the strife,
Our sorrows ever rife,
Will only cease
When all our vanities
And life's inanities
Are given with our last breath
Over to Death.

The school of life is stern ;
Toil is our lot.
But those who aspire and learn
Can make their souls etern,
They tremble not.
The life whose hours are prized
Can be immortalised,
Each soul can be renewed
A power for good.

Though the end of life be sure,
We do not sigh :
For deeds true, good, and pure
Forevermore endure,
They do not die.
When bodies fall to dust
The toilers will find rest,
Their souls, howe'er, shall live,
We do not grieve.

* See note, p. 45.

IMMORTALITY.

Melody by the Author.
Arranged by ALBERT PROX.

Maestoso.

mf
1. The end of life is sure, But do not sigh:

Crescendo.

For deeds true, good, and pure For - ev - er - more en - dure,

Cantabile.

f They do not die. *p* When bod - ies fall to dust *p* Our

Crescendo.

brains and hands shall rest, Our life's work yet will live, We

Dim. Rit.

f need not grieve; *mf* Our life's work yet will live, *f* We need not grieve.

IMMORTALITY.

Melody by the Author.
Arranged by C. H. CORNILL.

FOR MIXED CHOIR.

Maestoso.

The end of life is sure, But do not sigh: For deeds true good and

cres.

pure, For - ev - er - more en - dure, They do not

Cantabile.

die When bod - ies fall to dust, Our brains and hands shall

f

rest, Our life's work yet will live, We need not

rit.

grieve. Our life's work yet will live, We need not grieve.

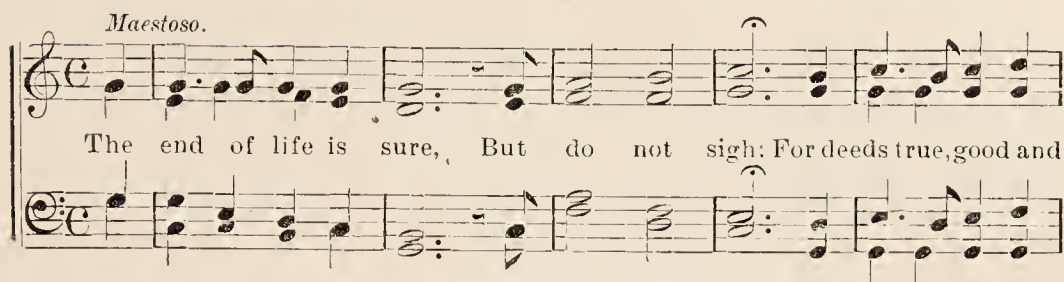
IMMORTALITY.

Melody by the Author.

Arranged by C. H. CORNILL.

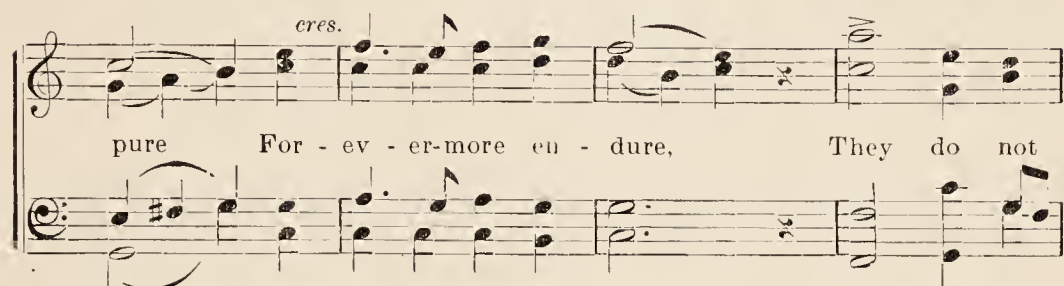
QUARTETTE FOR MALE VOICES.

Maestoso.



The end of life is sure, But do not sigh: For deeds true, good and

cres.



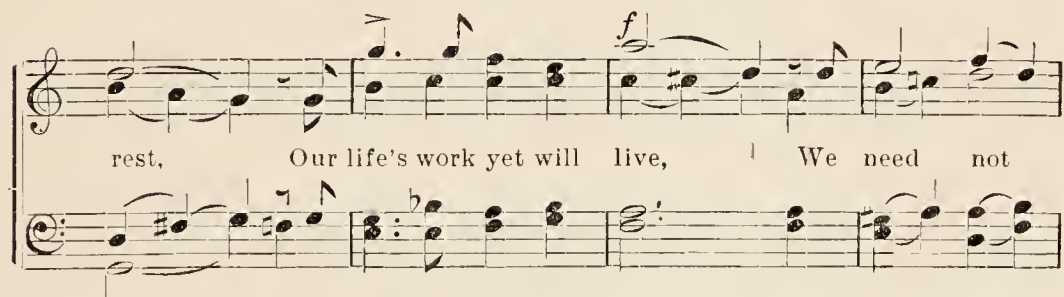
pure For - ev - er - more en - dure, They do not

Cantabile.



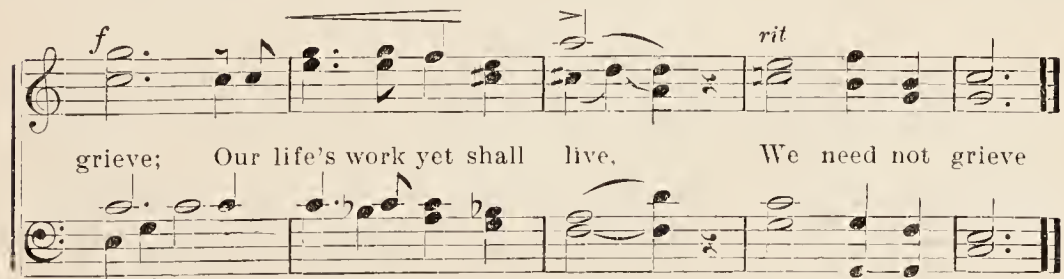
die. When bod - ies fall to dust, Our brains and hands shall

f



rest, Our life's work yet will live, We need not

f *rit*



grieve; Our life's work yet shall live, We need not grieve

IMMORTALITY.

Melody by the Author.
Arranged by C. CROZAT CONVERSE.

mf *mf Piu moto.*

The end of life is sure, But do not sigh! For deeds, true, good and

This system of musical notation is in G major (one flat) and common time. The melody is written in the treble clef and the accompaniment in the bass clef. The first measure is marked *mf* and the second measure is marked *mf Piu moto.*

cres. *f* *rit.* *mf a tempo.*

pure, For - ev-er-more en - dure, They do not die. When bodies fall to

This system of musical notation continues the melody and accompaniment. It includes dynamic markings *cres.*, *f*, *rit.*, and *mf a tempo.*

f *cres.*

dust, Our brains and hands shall rest; Our life's work yet will live; We

This system of musical notation continues the melody and accompaniment. It includes dynamic markings *f* and *cres.*

mf a tempo. lento. *rit.*

need not grieve. Our life's work yet will live, We need not grieve.

This system of musical notation concludes the piece. It includes dynamic markings *mf a tempo. lento.* and *rit.*

NOTES.

NOTE TO THE HYMN "GODWARD."

The melody of "Nearer, My God, to Thee," which generally goes by the name of Bethany, is quite modern; indeed, so modern as to be still protected by copyright. More than any other hymn it is expressive of the noblest and highest religious sentiment, and it seems that there could never have been a time when that beautiful melody did not exist! We are in all things apt to think that our ancestors partook of all the revelations which we possess to-day, and it is natural that we read the history of the past in the light of the living present. Nevertheless, there are new revelations which were unknown to former generations and could only be groped after by a few prophetic minds. But we know more to-day about God than our ancestors knew three, or four, or five centuries ago. We have learned that God is not a loving being, but, as Christ has it, he is love; he is not *a* spirit, or some spirit, but, as we read in the Gospel of Saint John, he is spirit (*πνεῦμα ὁ θεός*, not *πνεῦμά τι*); he is not an individual, not a concrete personality in the human sense, but a superpersonal presence, being the condition of all personality and rationality. We say presence to denote God's reality, but he is not *some* presence which is here, not there, which is now doing one thing and now another; in this sense he is not a presence, but an omnipresence. He is everywhere and eternal.

When a scientist traces the uniformities of nature and discovers a universal truth, he must know that he is in the presence of God. Every truth, i. e., every condition of reality which can be formulated in laws of nature, is a thought of God; or, in other words, the laws of nature as well as all truths, mathematical, logical, and others, which describe the eternalities of existence are divine; they are uncreated and uncreatable. They are part and parcel of God himself; they are the ideas of the Deity.

It is an allegorical mode of expression to speak of God as a person. God is not a man, not an individual being. Nor is he *a* God: he is God. And God's thoughts are not like ours in time and space; they are not transient and fleeting representations of surrounding conditions in the mind of a thinking being. God's thoughts are in eternity, and the reality of his life is the existence of omnipresence.

Says God, according to Isaiah: "As the heavens are higher than the earth, so are my ways higher than your ways, and my thoughts than your thoughts."

When saying, "God is not an individual," we must bear in mind that He is not less but more than a person. He is the eternal norm (or νόμος), the system of all formative factors of the world, that determines the course of evolution and gives the universe its definite character. This eternal norm of existence presents itself to us as a harmonious body of laws of nature, a kind of organism of omnipresent truths, and may therefore, in a strictly philosophical sense, be called a spiritual personality.

Taking this ground, we do not say that God is impersonal but superpersonal. His is a higher kind of personality. He is the standard of rationality in science, the ultimate moral authority in ethics, and the condition from which human personality in its ideal features and in its dignity rises.

We must add that this nomotheism, this conception of a superpersonal God, differs considerably from both anthropotheism and pantheism. It avoids the mistake of anthropotheism which regards God as a huge human being, without falling a prey to the pantheistic error of identifying God with the All.

God is not the sum total of things, he is not the whole amount of matter and energy; nor is he a mere generality without any definite character or distinction. God is a certain feature of existence; he is that which determines the suchness of things and of all beings; he is the bliss of virtue and the curse of sin; he is the necessity of law which makes reason, rational will, and design, possible; he is the condition of both ethics and science. As such he is possessed of a definite character. As such he is not only in all things, but also above all things. There is nothing that does not live, move, and exist in him, yet at the same time the realities which are formulated in the truths of science, i. e., the eternal conditions of existence, are such as they are independently of all the various things in whose existence they become manifest. They prescribe not only the course of nature in this actual world of ours, but possess universal validity. They hold good for any possible world, and in this sense God is not only immanent but also supernatural. He is supernatural or hyperphysical in the literal sense of the word; and here, if anywhere, the old Greek paradox is applicable, that the half is greater than the whole. This feature of reality which is one part of it only and excludes other parts, not only embraces all things in an inalienable omnipresence as that which determines their nature, but possesses at the same time a definite existence in itself, being independent of any concrete actuality. In the same sense mathematics may be called a hyperphysics. Mathematics pervades everything as the law of all actual forms, and yet is distinct from matter and energy, whose motions it regulates.

In a word, the superpersonal God is not God deprived of personality, but embodying all the conditions of personality themselves; for God is personal in the sense that he is definite in character, only God's personality is not human but divine; it is eternal and universal in all the things which in a human personality are transient; his will appears in the immutable laws of nature, and his thoughts are the eternal relations of existence. His organisation is not physical but hyperphysical, not bodily, but as spiritual as is, for instance, the system of logical truths. If the terms reality and existence are to be limited to materiality, we should have to accept the statement of atheism, that God is non-existent. But in that case we should be compelled to confess that there are nonentities which are more important actualities than all the matter and energy of the cosmos put together. God's existence is such

impalpable actuality, as are the actualities of truth and right and justice. By God we understand that which renders these highest spiritual treasures possible.

NOTE TO THE HYMN "THE GOD OF IRON."

The writing of the hymn "The God of Iron" was suggested by the vigorous lines of Ernst Moritz Arndt's patriotic song, the first verse of which runs as follows :

"Der Gott der Eisen wachsen liess, Der wollte keine Knechte, Drum gab er Säbel, Schwert und Spiess Dem Mann in seine Rechte.	The God who made the iron grow, With slavery is disgusted, And hence with lance and sword and bow He hath mankind entrusted.
"Drum gab er ihm den kühnen Muth, Den Zorn der freien Rede, Dass er bestände bis auf's Blut, Bis in den Tod die Fehde."	He hath with courage man endowed, Wrath in his heart implanted, To bear the brunt of battle proud, E'en unto death undaunted.

Arndt wrote this song during the time of the French invasion, and meant thereby to arouse the German nation to a struggle for liberty and to a defence of the national honor. The first verse of Arndt's song is more beautiful than the following verses, which breathe hatred of the French and preach a German particularism which, however justified by the conditions under which the poem was written, is apt to lead to jingoism. But the spirit of the hymn is bracing, the melody is powerful, and its vigorous accents are very impressive.

The present hymn is meant to preserve the spirit of Arndt's song, only that it carries it into the broader field of international ethics and religion, dropping the narrowness of the hatred of a national enemy preached in its subsequent verses. There is so much sentimentalism in religion that a hymn which sounds the keynote of strength and courage ought to be welcome to all those who discard the unsound ethics of goody-goodness such as is frequently taught in Sunday-schools, and on account of which Professor Huxley declared that the cosmos and the cosmic order were immoral.

We have discussed repeatedly the problem of ethics and the rôle which strength plays in ethics, and have denounced the idea which represents a sheep who patiently allows itself to be devoured by the wolf as the symbol of morality. While the wolf's conduct no doubt cannot be regarded as moral, we must at least grant that he possesses the virtue of courage. The sheep's morality consists simply in the negative qualities of possessing no vices except the vice of indifference and the utter lack of even the endeavor to acquire strength for self-defense.*

It is understood that the strength which is needed in morals is not mere muscular strength, nor is the courage which is wanted in life mere foolhardiness. That courage which counts most in the world is the courage of one's convictions, and that strength which is most powerful is the strength of character.

NOTE TO THE HYMN "RESIST EVIL."

The Christian injunction, "Resist not evil," is not exact as it stands; it ought to read (and that, no doubt, is the sense in which it is meant), "Resist not evil with evil." The

*Of course the sheep (we mean here the tame sheep) is excusable, because it has lost both intelligence and courage through being taken care of by man for uncounted ages. But it is a matter of course that we must take the allegory with a grain of salt.

principle of retaliation, "An eye for an eye, and a tooth for a tooth," is wrong, but the utter surrender of resistance under any circumstances would simply lead to quietism and indolence. The nature of life is struggle, and if there is anything that we should struggle against, it is evil,—viz., error, vice, falsity.

It is a remarkable fact that the religions of Christ, Buddha, and Lao-Tze agree in this, that they inculcate the principle of not resisting evil with evil. Lao-Tze says,

"Requite hatred with goodness."

And in another passage he expresses the same sentiment as follows:

"The good I meet with goodness; the bad I also meet with goodness; for virtue is good (throughout). The faithful I meet with faith; the faithless I also meet with faith; for virtue is faithful (throughout)."

The old Buddhist Scriptures describe a saintly man in these words:

"Anger he conquers by calmness,
And by goodness the wicked;
The stingy he conquers by generosity,
And by truth the speaker of lies."

The right view of ethics is not to look upon struggle as immoral, but to struggle with weapons of truth and justice, and in a spirit which is free from any personal hatred. If struggle were immoral in itself, the constitution of the universe ought to be deemed immoral, and nothing would be left for us except to relinquish life. A calm consideration of the course of events, such as the scientist takes when he investigates the phenomena of life, teaches us to resist evil with might and main,—but we must not resist evil with evil.

NOTE TO THE HYMN "THE RELIGION OF SCIENCE."

The melody "Capello" by R. Kreutzer, (No. 234 in *Laudes Domini*) to which Bowring's words are sung in our churches, does not possess the peculiar charm of the tune "Lea Bridge" by W. C. Filby, which indicates how wondrous the story is of which the text speaks.

NOTE TO THE HYMN "NIRVÂNA."

This song has been written for Buddhist friends in Ceylon, and I trust that my Christian readers will understand that Nirvâna, the deliverance from all hatred, egotistic greed, and sinful lust, is not an annihilation, but the highest condition of mind [the climax of all Jhânas]; it is a state of perfect enlightenment, of purity, and of peace of soul.

NOTE TO THE HYMN "AT THE GRAVE."

There is perhaps no melody more powerful in its somber rhythm than Karl Friedrich Zelter's "King of Thule," and it will serve most appropriately at funerals as a transfiguration of the parting scene, when the coffin is lowered into the grave.

We offer here a number of verses, any one or several of which will suit this solemn occasion.

NOTE TO THE HYMN "IMMORTALITY."

The hymn "Immortality" was written and set to music for the purpose of supplying an appropriate choral that could be sung in commemoration of those immortal dead who are not dead but continue in life as living factors of the world's further evolution.

Most of our funeral hymns are based upon a dualistic conception of life, and there is need of a new song to express the new faith of the Religion of Science which no longer believes but knows that there is an immortality of the soul, and that this immortality is not in a Utopian heaven, but takes place here in this world and in this life of ours. In other words: the kingdom of heaven is not in the sky, but within us, it is in the souls of men. The kingdom of heaven is spiritual, not material, not local. Heaven is in soul-life, and it is in the soul-life of mankind that we shall find the life to come in which we shall be preserved with all our peculiar idiosyncrasies in our personal identity. There is, accordingly, no need of regarding death with terror, and a funeral hymn should therefore not be gloomy, but triumphal and majestic, for it expresses the victory over death gained through the more enlightened vision of the life to come in which the problem finds its solution.

At the moment of death we are not annihilated. It is true that our body is dissolved, but the significance of our life remains and helps to shape the future of mankind. The significance of our life is our soul which manifests itself in the deeds we do; and our deeds enter into the fabric of human evolution as an indelible factor bearing the stamp of our personality, nay, being our personality itself, and finding a renewed realisation in the souls of the generations to come.

In this sense George Eliot speaks of

"... the choir invisible
Of those immortal dead who live again
In minds made better by their presence: live
In pulses stirr'd to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end with self,
In thoughts sublime that pierce the night like stars,
And with their mild persistence urge man's search
To vaster issues.

"This is life to come,
Which martyr'd men have made more glorious
For us who strive to follow."

This view of life to come prompts to aspirations which the poet sums up in this prayer:

"May I reach
That purest heaven, be to other souls
The cup of strength in some great agony,
Enkindle generous ardor, feed pure love,
Beget the smiles that have no cruelty,
Be the sweet presence of a good diffus'd,
And in diffusion ever more intense!
So shall I join the choir invisible
Whose music is the gladness of the world."

The melody of the hymn "Immortality" is by the author, but it had the good fortune of exciting the interest of the author's musical friends who harmonised it and gave it their own interpretation. Mr. Albert Prox was the first to arrange it for four voices. Then Professor C. H. Cornill, the famous Old Testament scholar who is at the same time an ingenious composer, arranged it in a major key with the purpose of expressing (according to the character of the hymn) a calm self-possession and victorious strength. Mr. C. Crozat Converse wrote

his arrangement independently and gave it a new conception, re-introducing the minor key, the usual key of funeral hymns, but endowing it with a new spirit. The chord in the seventh which appears at the end of the first line in the word "sure" sounds like the statement of the problem, and this same almost plaintive question is repeated in other chords. The responsory in the latter part of the hymn renders the music dramatic and suggests that the query is answered, that the problem finds its solution.

